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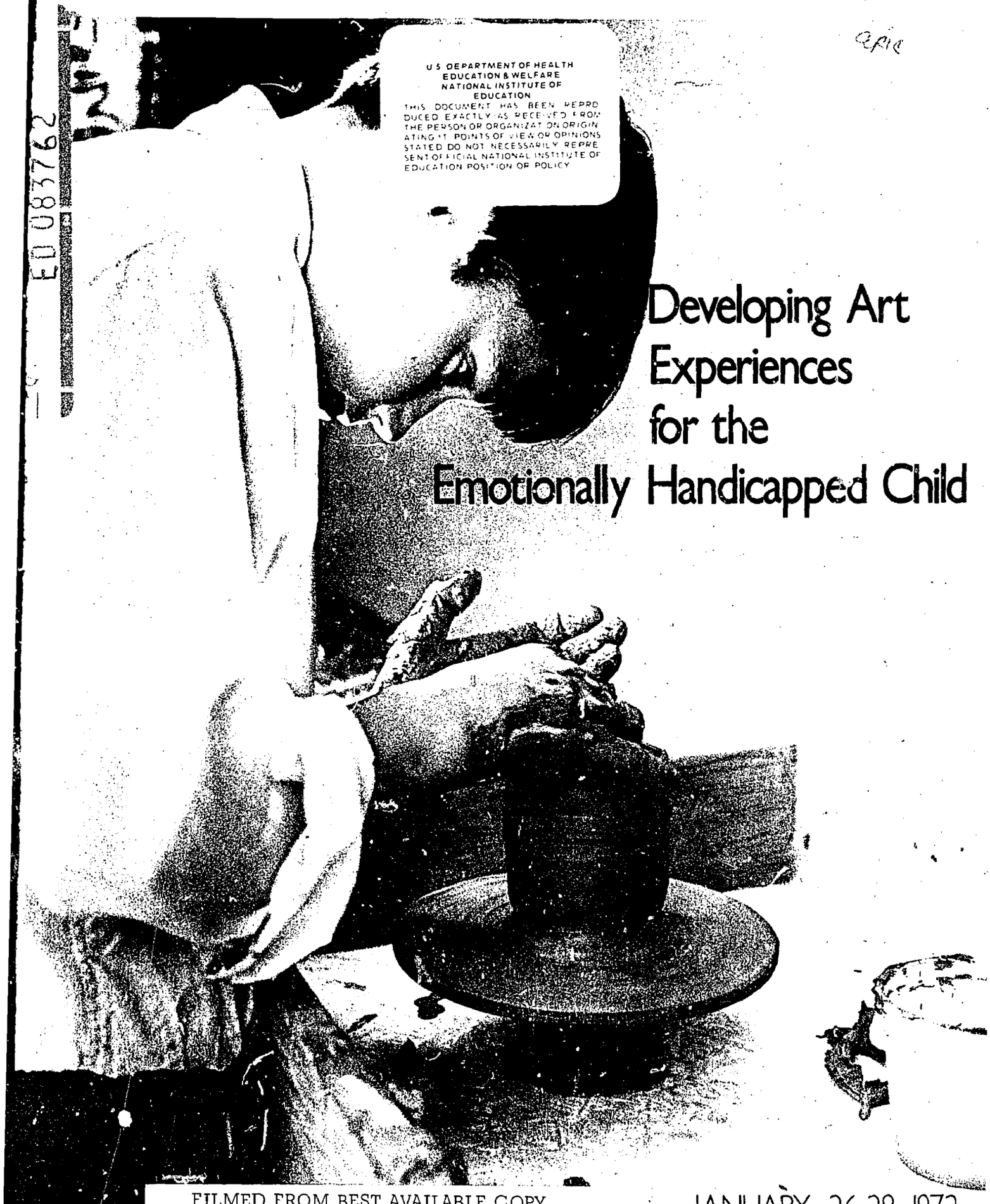
ABSTRACT

Presented are the proceedings of a special study institute for educators on the development of art experiences with emotionally disturbed children. The planning committee, institute faculty, program agenda, and participants are listed. Puppet presentations by emotionally disturbed children are reported to have opened the institute. Institute workshops are described for the following areas: visual arts and crafts and the emotionally handicapped child, teaching styles and videotape, art activities and the emotionally handicapped child, and electrography (creative video) with the emotionally handicapped child. The following topics are briefly discussed: the "bread and puppet theatre", art for the exceptional child, teaching emotionally handicapped children at the Doctor Franklin Perkins School, wool painting/sand painting/weaving, working with sensory-motor areas and perceptual concepts, electrography as an art medium for emotionally handicapped children, the observer and the observed in videotaping, diagnostic and remedial procedures with learning-disabled and emotionally-disturbed children, and developing art experience for emotionally disturbed boys. Evaluation of the institute by the participants is summarized. (DB)

# Developing Art Experiences for the Emotionally Handicapped Child





JANUARY 26-28, 1972

PROCEEDINGS OF A SPECIAL STUDY INSTITUTE

QUEENS COLLEGE of the city university of new york

The University of the State of New York
THE STATE EDUCATION DEPARTMENT

Division for Handicapped Children
SECTION FOR EMOTIONALLY HANDICAPPED CHILDREN

Division of the Humanities and the Arts
BUREAU OF ART EDUCATION

With the cooperation of:

Board of Education of the City of New York
OFFICE OF SPECIAL EDUCATION AND
PUPIL PERSONNEL SERVICES

BUREAU OF ART

Queens College of the City University of New York
DEPARTMENT OF EDUCATION
ART EDUCATION UNIT

PRESENTS HIGHLIGHTS OF THE PROCEEDINGS OF A
SPECIAL STUDY INSTITUTE

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# DEVELOPING ART EXPERIENCES FOR THE EMOTIONALLY HANDICAPPED CHILD

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January 26-28, 1972
Queens College
Kissena Boulevard
Flushing, N. Y.

Special Study Institute
Funded through
P.L. 91-230,
U.S. Office of Education

# PREFACE

*Art has an important role in both the diagnostic and therapeutic fields since we are concerned not only with the child as a learner but also in his development as a person. Our practical consideration may be to choose activities for their therapeutic value that can help to improve sensory, spatial or visuo-motor ability and coordination in general. Art education can also be so directed that it provides channels by which many handicapped children are helped in organizing their own environment into meaningful stimuli. They may then not only realize themselves and their relationship to their surroundings more fully, but also develop some simple concepts necessary for more formal teaching or purposeful activity. . . . Since (creative activity) provides opportunity for self-expression and also a vital release of emotional energy in some positive form, it will play an important role in the rehabilitation of those who are emotionally disturbed or maladjusted.*

from *ART AND THE HANDICAPPED CHILD*
by Zaidee Lindsay, New York:
Van Nostrand Reinhold, 1972

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## PLANNING COMMITTEE

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Raphael F. Simches, Assistant Director

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Theodore Kurtz, Associate

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Vivienne Anderson, Director

Bureau of Art Education
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James V. Gilliland, Associate
Ernest A. Mills, Associate
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## SPECIAL STUDY INSTITUTE
## DEVELOPING ART EXPERIENCE FOR THE EMOTIONALLY HANDICAPPED CHILD

Queens College — January 26-28, 1972

**PROGRAM**

**Wednesday, January 26**

| | | |
|---|---|---|
| REGISTRATION | 4:00 p.m. to 5:00 p.m. | |
| SOCIAL HOUR | 4:30 p.m. to 5:30 p.m. | President's Lounge |
| DINNER | 5:30 p.m. to 6:30 p.m. | President's Dining Room |
| BREAD AND PUPPET THEATRE | 6:30 p.m. to 8:30 p.m. | |

**Thursday, January 27**

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|---|---|
| WORKSHOP REGISTRATION | 8:15 a.m. to 8:45 a.m. |

**Workshops**

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|---|---|
| Workshop I | *Visual Arts and Crafts, and the Emotionally Handicapped Child,* Pearl Greenberg |
| Workshop II | *Teaching Styles and VTR,* Joan Price |
| Workshop III | *Art Activities and the Emotionally Handicapped Child,* Chandler Montgomery |
| Workshop IV | *Electrography (Creative Video) with the Emotionally Handicapped Child,* David Jackier |
| Facilitators: | Group A — James V. Gilliland<br>Group B — John Quatraro<br>Group C — Theodore E. Kurtz<br>Group D — Ernest Mills |

| | | |
|---|---|---|
| FIRST SESSION | 9:00 a.m. to 10:15 a.m. | Social Sciences Building |
| Group A | Workshop I | |
| Group B | Workshop II | |
| Group C | Workshop III | |
| Group D | Workshop IV | |
| COFFEE AND PASTRY | 10:15 a.m. to 10:45 a.m. | |
| SECOND SESSION | 10:45 a.m. to 12:00 noon | |
| Group B | Workshop I | |
| Group C | Workshop II | |
| Group D | Workshop III | |
| Group A | Workshop IV | |

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|---|---|
| BUFFET LUNCH | 12:15 p.m. to 1:00 p.m. President's Dining Room |
| THIRD SESSION | 1:15 p.m. to 2:20 p.m.<br>*Two Points of View on Teaching Art to Emotionally Handicapped Children,* Mary Perkins and Aida Snow |
| Facilitator: | Robert Reals |
| FOURTH SESSION | 2:30 p.m. to 3:45 p.m. Social Sciences Building |
| Group C | Workshop I |
| Group D | Workshop II |
| Group A | Workshop III |
| Group B | Workshop IV |
| COFFEE AND PASTRY | 3:45 p.m. to 4:15 p.m. |
| FIFTH SESSION | 4:15 p.m. to 5:30 p.m. |
| Group D | Workshop I |
| Group A | Workshop II |
| Group B | Workshop III |
| Group C | Workshop IV |

Friday, January 28

| | |
|---|---|
| FIRST SESSION | 9:00 a.m. to 10:45 a.m.<br>*Pinpointing the Problem and Building the Program,* Abraham Haklay and David Davis |
| COFFEE AND PASTRY | 10:45 a.m. to 11:15 a.m. |
| SECOND SESSION | 11:15 a.m. to 11:45 a.m. |
| CONFERENCE SUMMARY | 11:45 a.m. to 12:30 p.m. |

## INSTITUTE PARTICIPANTS

| NAME | REPRESENTING |
|---|---|
| Adrienne Alfandari | New York City Board of Education |
| Gladys Atonna | " " |
| Richard Avidon | " " |
| Peggy Barron | Kings Park State Hospital |
| Estelle Bloom | Nassau Center for Learning Disabilities |
| Victor F. Bravo | New York City Board of Education |
| Terry Brody | " " |
| Rosemary Cannon | " " |
| Angiola Churchill | New York University |
| Sylvia S. Cohen | New York City Board of Education |
| Lorraine Corbin | Mental Hygiene, Kirby Psychiatric Hospital |
| Esther Cutler | New York City Board of Education |
| Linda Dalmau | " " |
| Ruth Danis | " " |
| Cecille Davis | " " |
| David B. Davis | " " |
| Anna J. Davison | Queens Children's Hospital |
| May Dove | Nassau BOCES |
| Helen Drellich | New York City Board of Education |
| Sylvia Eisenberg | " " |
| Lena M. Ferrari | " " |
| Michael Fleming | " " |
| Eiffie V. French | " " |
| Binnie B. Fry | " " |
| Robert Fox | " " |
| Judy Gersh | " " |
| Daniel Goldstein | " " |
| Mimi Gordon | " " |
| Barbara Greenberg | " " |
| Dennis Hawkins | " " |
| Patricia Healy | " " |
| Carol Herz | " " |
| Betty T. Hill | " " |
| Shirley A. Hinchliff | " " |
| Marcia Ann Hnath | " " |
| S. Hochman | " " |

| | |
|---|---|
| Judith Holloway | Department of Mental Hygiene, Bronx Children's Hospital |
| Clarence W. Howard | New York City Board of Education |
| Kathleen Kelly | " " |
| Edward H. Klopper | The Leake and Watts Children's Home, Yonkers, New York |
| Mildred Kolling | New York City Board of Education |
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| Alan Laskow | New York City Board of Education |
| Wendy Lehrman | " " |
| Kathaleen Levin | Nassau BOCES |
| Rose Ligresti | New York City Board of Education |
| John T. McGovern | " " |
| Ruth L. McGovern | " " |
| Tom McQuade | " " |
| Brenda Michniewicz | Department of Mental Hygiene, Manhattan State Hospital |
| James Moloney | New York City Board of Education |
| Julio Nazario | " " |
| Elaine Osborne | " " |
| Jacqueline Oster | " " |
| Myrtha Pages | Samuel Field YWHA |
| Richard Plazza | New York City Board of Education |
| Gwendoloyn Robinson | " " |
| Steve Ross | " " |
| Audrey Sadowsky | " " |
| Gene C. Schlossberg | Suffolk BOCES #3 |
| M. K. Semon | New York City Board of Education |
| Herbert Silverberg | " " |
| George Singfield | Samuel Field YWHA |
| Phyllis Skodnek | Nassau BOCES |
| Jody Sunshine | New York City Board of Education |
| Florence Spina | " " |
| Joan Unrein | Sagamore Children's Center |
| Joan Vasey | New York City Board of Education |
| Rose Wildman | " " |
| Sharon Wirtenberg | " " |

## PREAMBLE

May I extend a hearty welcome from the Division of the Humanities and the Arts of the State Education Department. I also bring you an especially warm greeting from the Commissioner of Education, who is particularly interested in the education of the emotionally handicapped and the utilization of the arts to bring a sense of beauty, fulfillment, and motivation into their lives and their styles of learning.

This conference will be a creative experience in learning new ideas and new techniques—a demonstration of how the arts can achieve more than any other medium in educating the emotionally handicapped child.

It is a very great pleasure to have all of you participate in this conference on the impact of the visual and plastic arts on the learning process of the emotionally handicapped student.

Vivienne Anderson, Director
Division of The Humanities and The Arts
New York State Education Department

## THE PURPOSE AND NATURE OF THE INSTITUTE

The emotionally handicapped child is usually described as being, among other things, anxious, fearful, insecure, and not easily adaptable. Art programs designed to release the disturbed child's creative energy can be developed with these emotional characteristics in mind. Through art experiences, a child can externalize his emotions and develop satisfactory contact with the environment. So it follows that a comprehensive educational program for emotionally handicapped children should include opportunities for participation in organized art activities.

At the present time in New York State, preparation in the field of art education does not require course work in the area of the emotionally handicapped child, and much too frequently classroom teachers of emotionally handicapped children have not been trained to provide organized art experiences.

The purpose of this institute is to bring together art teachers, teachers of emotionally handicapped children, and selected art consultants to explore ways of improving art instruction. It is anticipated that the institute and its "proceedings" will call attention to the significance of art in the education of the emotionally handicapped and to the continual need to develop enriching art education strategies.

Charles Matkowski, Supervisor
Section for Emotionally Handicapped Children
Division for Handicapped Children
New York State Education Department

## STATEMENT

The education of the emotionally handicapped child presents serious challenges to all educators. We find ourselves devoting most of our attention to the child's behavior and the bread and butter aspects of his adjustment to adult life.

If the emotionally handicapped child is ever to be a successful adult, he needs to develop inner resources which will help him act independently in times of stress. Experiences in art activities can help to develop those resources and it is to that end that this institute was designed. Art activities are particularly well suited for the development of the emotionally handicapped child as they provide constructive outlets of expression without the possibility of failure or disapproval.

As a result of the "hands on" experiences the participants of the institute shared, we hope that they will be inspired to integrate more art activities into the curriculum for emotionally handicapped pupils as a means of introducing youngsters to a creative, self-fulfilling means of independent expression.

Donald Eisenberg, Executive Assistant
Office of Special Education and
Pupil Personnel Services
New York City Board of Education

## FOREWORD

Perhaps the most elusive character in the whole drama of education is the "normal" child. Even in the most homogeneous of homogeneous classrooms it is the differences rather than the similarities between youngsters that will be immediately apparent to the experienced teacher. Sometimes the difference between one child and his peers is so marked, as in the case of the emotionally handicapped, that it warrants special attention.

This does not always suggest, as it once did, a different education for the "different" child. In fact, contemporary practice suggests the contrary. Today, in the education of the handicapped we seek out and emphasize those areas of the curriculum in which *all* children, "normal" and otherwise, can participate with equal satisfaction.

Art can have an amazing potential in this regard, for the "creative act" is an extraordinarily personal relationship between the individual, his drives, and the media. As in no other area, effectiveness can be unrelated to extrinsic criteria. The child, in the final analysis, is in effect alone with whatever material he has chosen to work with and with whatever emotion or idea or concept he has seized upon to express. Working to his own potential, his handicap becomes incidental, for with *all* children self-expression is self-realization.

As one institute participant reported, "The thing that kept repeating itself in my mind as I went from workshop to workshop was the feeling that teaching arts and crafts to the emotionally handicapped is no different than teaching arts and crafts to any child, if you remember you are teaching children, not arts and crafts."*

If this institute can be said to have had an identifying emphasis it would be its concentration on establishing an understanding and appreciation, both practical and philosophic, of the significance of the "creative act" in the education and development of the emotionally handicapped into effectively functioning individuals.

John Lidstone
Professor of Art Education and
Coordinator of Secondary Education
Queens College of the City University of New York

*Ruth McGovern

## THE BREAD AND PUPPET THEATRE

A creative event, rather than the usual keynote address, seemed the most appropriate beginning to an institute intended to be a serious but action-oriented exploration of the role of art in the education of the emotionally handicapped child.

Therefore, at the dinner which opened the institute, the participants were eloquently welcomed by:

> Vivienne Anderson, Director, Division of the Humanities and the Arts, New York State Education Department
>
> Theodore Kurtz, Associate, Section for Emotionally Handicapped Children, Division for Handicapped Children, New York State Education Department
>
> Donald Eisenberg, Executive Assistant, Office of Special Education and Pupil Personnel Services, Board of Education of the City of New York
>
> Dr. James Warwick, Coordinator of Art Education, Queens College of the City University of New York

But there was no platform presentation.

The Bread and Puppet Theatre performed with brilliant artistry and an evident expertise with emotionally handicapped children and more than justified this break with tradition.

Internationally known for the dramatic power of its productions, particularly those involved with social purpose, the Bread and Puppet Theatre has concerns other than those of performance. It has been particularly effective, for example, in reaching both children and teenagers through art—mainly puppetry—in informal storefront settings where art activity seems to become a natural part of the child's street environment. It is this special sort of art education skill that the group has brought to the Learning Disabilities Clinic of Coney Island Hospital.

Using puppets and puppet plays created by emotionally handicapped children, the players of the Bread and Puppet Theatre recreated for the institute performances typical of those produced by the youngsters at the Learning Disabilities Clinic. Abraham Haklay of the Psycho-Educational Division of the Coney Island Hospital, who coordinates the activities of the Bread and Puppet group at the clinic, outlined the role that puppetry plays in forwarding the adjustment of the emotionally disturbed and emphasized the effectiveness of the puppetry program at his institution.

The presentations were of two types—those acted out in the usual vertical puppet theatre in which the manipulators stand behind a three-sided screen with a proscenium opening at the top through which the hand puppets are seen and those in which the action takes place in a tabletop theatre where three sides of a table are draped with a back cloth to a height of 30 inches or so above the table and the puppeteers thrust their hands under the drapes to manipulate the puppets and props sitting on the tabletop.

A fascinating and informative exhibition of puppets in various stages of completion demonstrated the method of puppet production favored by the Bread and Puppet group—the application of layers of papier maché over a modelled base of clay. The dried papier maché is slipped off the base, which can then be used again if an identical puppet is required. Puppets made this way are both strong and light. Huge puppets, easily twice as tall as an adult, were manipulated with ease by the Bread and Puppet players, the papier maché puppet heads and cloth-draped bodies towering over the audience.

A post-institute evaluation indicates how relevant puppetry can be to the education of the emotionally handicapped: "The Bread and Puppet Theatre was most useful to me as a presentation. I wasn't familiar with the art of puppetry before. Since the workshop I have built and painted a theatre, and today our youngest boys each made a quick hand puppet and put on a show, all in the space of half an hour. I was dumbfounded because these boys are quite a handful and it is difficult just to get them to stay in the room. Now we have several classes working on stories and many kinds of puppets in process."*

*Peggy Barron

## LEARNING CLINIC PLAYS

## BREAD AND PUPPET THEATRE

*The puppets and plays were created by children attending the Learning Disabilities Clinic of the Psycho-Educational Division of Coney Island Hospital, working under the direction of Bart and Brigitte Lane of the Bread and Puppet Theatre. The stories and the language are the children's own.*

### THE WIZARD AND THE SUBMARINE

by Jeffrey, Dominick, and Michael

Mr. Flathead comes to the Wizard, who has just finished a submarine. They take it to the water and launch it. As they are sailing along they hear Mr. Bighead, who is sailing in another ship, talking about a treasure. So Mr. Flathead blows his magic horn and Mr. Bighead's ship sinks.

The Wizard and Mr. Flathead pull him out onto the submarine and ask him about the treasure. He tells them it is in a volcano.

Mr. Flathead gets into a car and looks in all the volcanoes.

But it is a trick and the treasure is not in the volcanoes. So the Wizard picks Mr. Bighead's pocket when the lights go out and gets the treasure map. Then they put Mr. Bighead on shore and look for the treasure.

They find it just as Mr. Bighead comes back looking for his map. He starts crying, so the Wizard gives him the submarine and the Wizard and Mr. Flathead go off to file their claim.

The Bread and Puppet Theatre appeared through the kind cooperation of Leslie Fine, M.D., Chief of Psychiatry Service, and Lillie Pope, Ph. D., Director, Psycho-Educational Division, Coney Island Hospital

## WHY CRIME DOESN'T PAY WHEN EATEN BY HORSES

by George, Scott, John T., Kathy, Gary John C., Hugh, Ellen, Maria, and John S.

A man who has a hunchback robs a candy store. While he is running away the gangster sees him and asks him to join up with him. They go to the gangster's house and decide to rob a jewelry store and a bank and then to meet later. So the gangster robs the bank and the hunchback robs the jewelry store, but each wants to doublecross the other, so each buries the loot they have stolen.

But they both bury the loot in the same place, which is at a race track, and there a horse with eight legs eats the money and the jewels by accident.

When the hunchback and the gangster come to get the money and jewels, they come at the same time and see that they have each been doublecrossed. They are about to fight, but they see the horse and decide that he ate the loot so they take the horse home to cut him open.

Before they can cut the horse open, the horse calls the police who come and arrest the hunchback and the gangster.

While they are in prison, Mack comes and they tell him they will let him in on the money if he busts them out. He busts them out and they go to the gangster's house. But a flying elephant comes and hears what they are saying and tape-records them and goes to tell the police. The police come and arrest them and they have proof on them from the tapes. Which all shows that crime doesn't pay when eaten by horses.

## THE WITCH AND MR. SMALLHEAD

by Darren, Jeff, and Herbert

The witch gave Mr. Smallhead a small head because he didn't pay his taxes. So Mr. Smallhead went to his wife and told her that the witch had turned his head as small as a peanut.

So Mrs. Smallhead went and called the witch an old bag, and told her to fly a kite, and called her an air-conditioner and an old dishwasher. So the witch came out and turned Mrs. Smallhead into a very small head, even smaller than Mr. Smallhead's head.

So Mrs. Smallhead went back home to Mr. Smallhead, and they both went and called the witch every name they could think of, so the witch turned them both into cows.

*more*

Then Mr. Blabbermouth started telling everybody that the witch had a small head, so the witch turned Mr. Blabbermouth into a frog.

And then one of the townsmen came and told the witch that he wouldn't pay his bills, so the witch turned him into a dead fish.

And then they all paid their taxes and bills and the witch turned them back into their real shape, except Mr. Blabbermouth who stayed a frog.

## MR. BIGHEAD AND MR. FLATHEAD

by Dominick, Michael, and Jeff

Mr. Flathead went to the Wizard and knocked on his door and said, "Wizard, what can I do about my head? It's too flat." So the Wizard went and got a hat to put on Mr. Flathead.

But while Mr. Flathead was walking, Mr. Bighead started laughing at him and knocked off his hat. So Mr. Flathead went back to the Wizard and asked him for another hat.

So the Wizard gave him a magic hat and told him that Mr. Bighead had better not knock off his hat. So the Wizard turned Mr. Bighead into a dead fish. And then the Wizard fixed Mr. Flathead's head and turned it into a round head.

But while Mr. Flathead was walking, the dead fish came and laughed at him because he had a round head. So Mr. Flathead called the Wizard, and the Wizard turned the dead fish into everything in the world.

## ART FOR ALL KINDS OF CHILDREN

Sometimes I think the above title is correct and at other times I think I should say "Living With Exceptional Children Through Art."

I consider myself a layman in working and living with exceptional children. I have discovered many new things about myself and the children I work with, that is, *all kinds of children.*

One thing I know for certain about myself, I *accept all kinds of children.* It is very difficult for me to feel or see great differences in children. A blind child needs love, understanding, and acceptance. We, the child and myself, come to know and understand each other together. I tell him of my fears in being able to help him understand art and himself and he tells me of his fears about himself. Sometimes a lesson I have taught him about balance in art does not penetrate his world till one day he is older and working on a sculpture piece. He yells out in my studio, "What you said about balance is right; this sculpture piece is doing just what you said it would—finding its own balance."

Another time an emotionally disturbed child may come up to me and say, "Do you like my elephant?" I look at the elephant; it has five legs, it smiles, it's alive and living! I say, "It's beautiful; I love it." The child's face shows a warm loving look then, he looks up at me and whispers, "You know he whistles too!" To me, a layman, this child is really asking about himself, not his picture.

Each child is eager to tell us many things about himself. He has a great desire to share these experiences with us. Every time he picks up a brush to paint, a crayon to draw, a scissors to cut with, he begins to tell of himself and the world as he sees it. He tells what is deep inside of him, his essence, his self, and the world outside. It is up to us, the teachers, to encourage such human beginnings in learning. We must watch the child, listen to him, especially we must answer his call for help. Sometimes, if the child cannot call for help, we must then step in to assist him in taking the next step. As teachers, we must become aware of the silent appeals for help and understanding. We should have complete confidence in the

*Excerpts from *Art For All Kinds of Children* by Aida Snow

child and know he will begin to grow with each step he takes. As the child begins to feel that we, as teachers, accept him as he is, he can begin to expand, to grow, and to probe the world around him to learn how he in his private world may relate to the new world opening up before him.

When working with a child or a group of children, it is best not to dig up their past history or what other people may say about them. The teacher should meet the child through his art, through his own feelings and those of the child.

This work would not concern itself mainly with normal children but especially with the ones who deviate from the normal. In this field there is a fear connected with working with such children, in art. Yet, we say all children are individual, unique, different, and express themselves in their own way; why then the fear?

These children have been labeled brain damaged, mentally retarded, emotionally disturbed, blind, or culturally disadvantaged. The art teacher, through her own experiences with them, has discovered that they are children with needs like other children not so tagged. A variety of art experiences in working with these children have disclosed that each child can grow by expressing himself in his own special way. If given a chance these deviates begin to develop and to find themselves in work with art. However, this should not be taken as a manual in working with such children. This book should encourage art and classroom teachers to work with these children, make the teacher want to sit down with a handicapped child and begin to help him. The child will help you as well to understand him; both you and the child would grow and probe together.

We tend to forget the purpose of art. Art is a means for the child to discover himself, though his product may seem to be extra crude and ugly at the start. Finally his work may be truly beautiful. His art—untouched by the teacher—is the child, his very life, his identity. Such a child, finally, would develop control and gain self-confidence in himself and the world around him.

Art, therefore, is a good, open, free pathway for finding the rest of the child, for the teacher as well as the one taught. We as teachers should lift all barriers to further this search, and we should remove as much remediation as possible for a handicapped child to gain self-confidence.*

Aida Snow, Art Teacher
Elizabeth M. Baker Elementary
School

# TEACHING
# THE EMOTIONALLY HANDICAPPED
# AT THE
# DOCTOR FRANKLIN PERKINS SCHOOL

In Massachusetts, under a 1962 law (Chapter 750--general laws of the Commonwealth of Mass.), the teacher has the responsibility of identifying the child who is disturbing others in the class. The child is seen by a psychiatrist who functions as diagnostician for a joint committee of the departments of Mental Health and of Education. Then the child is determined to be disturbed or not. Two psychiatrists and the superintendent of schools are charged with the responsibility of placing the child in special classes for the emotionally disturbed, or in some cases in residential schools where his particular emotional problems can be dealt with while he is being educated.

No statistical models of the emotionally disturbed child have been developed, although a report on such an attempt was made at the Association for Children with Learning Disabilities (1968). As reported at that meeting, this is a very complex proposition because of the wide range of etiological factors.

Most of you in this audience teach this emotionally disturbed child, who is either below average, average, or above average intellectually.

From the teaching standpoint and for the classroom teacher, the question turns on the child who for various causes is poorly synthesized or integrated into the family and social matrix. Insofar as the school is a large part of the social matrix and a prototype of the family, the child inherently resists integration into a classroom structure. We teachers work with the child, who because of abnormal fears and insecurities within himself has rejected external order.

Beyond this, he is in turn rejected by adults and peers. This is a perplexing problem with many ramifications. I am not here today to solve this paradox--this I cannot do--rather, I can only tell you how I approach a certain segment of these children in my art classes. My hope is that, more than going away with answers to problems, you will, by learning what is being done elsewhere, glean new ideas and a fresh approach to your own teaching.

Doctor Franklin Perkins School is a residential school for retarded children. About thirty-five out of a school population of seventy are neurologically impaired. Some are aphasic, some autistic, some passive-aggressive, etc. We have no children who are psychotic, non-ambulatory, deaf, or blind. The school life of the children involves a day of work in and out of school and a normal round of recreation. The children have assigned jobs in dormitory, dining room, pantry, and maintenance. They have playground periods after school and evening activities such as scouts, library, and movies. There are many contacts outside the school for them—use of the public library, museum trips, scout hikes, etc.

The academic program, which runs from nine to four each day, encompasses kindergarten through the eighth grade. We have a departmentalized program: kindergarten and primary teachers, science, math, home eco, physical education, art, music, and folk dancing classes. The average academic class has four to seven pupils and runs for three quarters of an hour. The children in the school program (excluding the kindergarten) number about fifty-five. I see forty-five every day. The ages of these children in the school departments run from 7 to 20 years. I have one assistant, a retarded girl who came up through the program and is very capable in helping both with materials and with teaching.

Art therapy is not a part of our art program. While I regard the work of the art therapist as valuable in particular instances, I have not had the basic orientation needed to interpret art work and use it as a remediation of a defect. I know both Margaret Naumburg of New York City and Diana Raphael of London well. They are established art therapists whose work I regard with interest and respect. They have reported many studies of ways in which persons have been helped—cured—from schizoid and neurotic tendencies through an understanding and interpretation of their own art work.

Our art program emphasizes the fact that retarded children and/or emotionally disturbed children are so very much like all children. They possess the urge to create individual styles and develop skills as do children everywhere. And more important, like any of us, their inner anxieties and foreboding insecurities are appreciably diminished when they discover that they are accepted, indeed respected, through diligent application and artistic accomplishment.

And so our art program teaches visual awareness, mastery of crafts and skills insofar as the students' potential can be realized, and confidence through artistic accomplishment.

Order, the *sine qua non* of fruitful living, is the cornerstone of the teaching and learning experience in the studio.

The children work in all of the following areas, and before they are through school with us may excel in one area and so spend much of their studio time at this.

I *PERCEPTION:* The absolute need for training in visual order demands that our children be taught to see and understand shape, form, and pattern. Perception boxes are one way in which "Learning to See" can be taught and reinforced. Perception boxes are not new in the history of art education. Our boxes do have a new twist—the Twiddle—and the curriculum used with them is unique. Our Twiddle box is a simplified version of a perception box designed by Professor I. A. Richards for a visual communications seminar at Harvard

University. The boxes are made from wood. The light shining behind the Twiddle (a wooden disc atop the box, to which is attached a piece of hooked wire running down inside the box) is a long frosted bulb. The child hangs an object (using the door at the side of the box) on the wire inside the box. As he turns the Twiddle and looks through the peephole (using hand and eye coordination) he is able to study a shape in two and three dimensional positions. He learns to distinguish between object and background. I have used leaves almost exclusively in developing a curriculum for use with the Twiddle box. My film *The Shape of a Leaf* shows the way the children use these boxes and the way they learn to write and spell leaf names as well as distinguishing various shapes, with all other visual stimuli excluded.

An intermediate group of children and a group of older teenagers are involved in a Visual Studies course. Each class meets once a week for an hour. Slides, filmstrips, and movies are used in a flexible curriculum that teaches visual awareness, refines discriminatory skills, and builds an appreciation of world art. The *Art and Man* series from the National Gallery is used for additional breadth, but is in no way adhered to as a curriculum guide.

II *PAINTING:* There is great emphasis on color mixing, drawing, and painting. The children must all learn to mix green, orange, and purple before they can use them. Large paintings and murals in most of our school buildings point to an art program that incorporates imagination, correlation with other subjects, and documentation of unique ideas. Obviously, eye and hand coordination, gross and fine motor skills are improved while using brush and paint.

III *CRAFTS:* All the children learn to knit, sew, weave, and embroider. We have ten- and twelve-year-old boys three or more years behind themselves academically, knitting sweaters. We use many frame looms and one large loom. Wall hangings, sewed, hooked, appliqued, and woven are continually being made. The wall hanging is a fine accomplishment. It does not require that the end result look like something the teacher has had in mind when the child begins. All the emphasis is in the making—the end result always looks good—and most important is a reflection of the child's effort, unique style, and artistic accomplishment. They cannot be too highly cherished when finished.

IV *PRINTING:* All ages print; the tiny ones use styrofoam blocks they have drawn pictures on. Linoleum blocks and brayers are used continually. A proof press and a Chandler press are used to make prints for cards and to print our books. All the children are part and parcel of the Mijjilee Press, a magnificent learning tool in our curriculum which bespeaks artistry, labor, and accomplishment. We have published one book which is registered at the Library of Congress: *The Adventures of Mijjilee.* I have brought separate sheets which tell the story of the way in which the writing of this book originated and of the beginnings of the Mijjilee Press. Each year we do a calendar, printing about 150 for sale and for friends. Cards are sold and sent continuously. Every print is original, from drawing to cutting to printing. What I cannot possibly include in a paper like this is the work that goes into these projects. Our studio is like a Renaissance workshop. Adults, teenagers, children work together creating, then laboring to bring ideas to fulfillment in a finished piece of artistry. We will publish another book this year: *The Arch of the Rainbow,* poems by children and counselors from our summer at camp.

V *POTTERY:* All of the children supplement their craft program with clay work. We have two kilns and a room for these classes. Much of the work they do in this area is correlated with work in other subjects. The small chidren build animals, people, and houses. We have one boy, just thirteen, who is talented in his work with this medium. He throws well and does unusual sculptures. He is one of our emotionally disturbed pupils, having come a little over a year ago from four years in a children's psychiatric hospital. Although the shadows are still in resolution, his absorption in creative activity is total. He sums up his hospitalization with: "They give pills!" as his individual way of expressing the joy of the self he is beginning to realize. You can see him at the wheel in the leaflets.

VI *PUPPETRY:* Puppets and original puppet programs play a major role in our studio life. The children always write the play, create the puppets, and give two or three performances. A bit about our Christmas puppet show given last month:

*Mijjilee Goes to France*
After we had created Mijjilee last winter, there was constant talk of having Mijjilee in a puppet show. So it was planned for Christmas time when some of the parents could see it.

Mijjilee went to France because one of our camp counselors, a student who still works with us, is from Paris; in fact we incorporated him into the show. She also went to France because she had received an important letter from the Paris Opera asking her to dance in *Swan Lake* (in *The Adventures of Mijjilee* she takes ballet lessons). I had read the class several ballet stories. They chose to work with *Swan Lake.* Mijjilee's plane is hijacked to New Hampshire because the hijacker lives there and wants to see his family.

On to France again: slides are thrown onto the puppet stage showing views of Paris. Our French friend talks about them. Slides of Louvre paintings are shown as Mijjilee visits the Louvre. (Older boys in the Visual Studies program organized and ran all the multimedia, filmstrips, slides, records used with the show.)

Mijjilee visits a French home. Here some of the music classes sang French carols, and instruments were played by the children. Mijjilee dances the ballet, and there is also included a shadow sequence using cardboard swans made by the children. The class of seven who gave the show had made sixteen puppets. They began work on this in early October and gave the show three times—two evening and one afternoon performances. Besides this the class was knitting sweaters, hooking, weaving, printing, and painting. There's really not much time left for emotional disturbances and this is perhaps why the children tick and click as a class, as energetic students, and as artists.

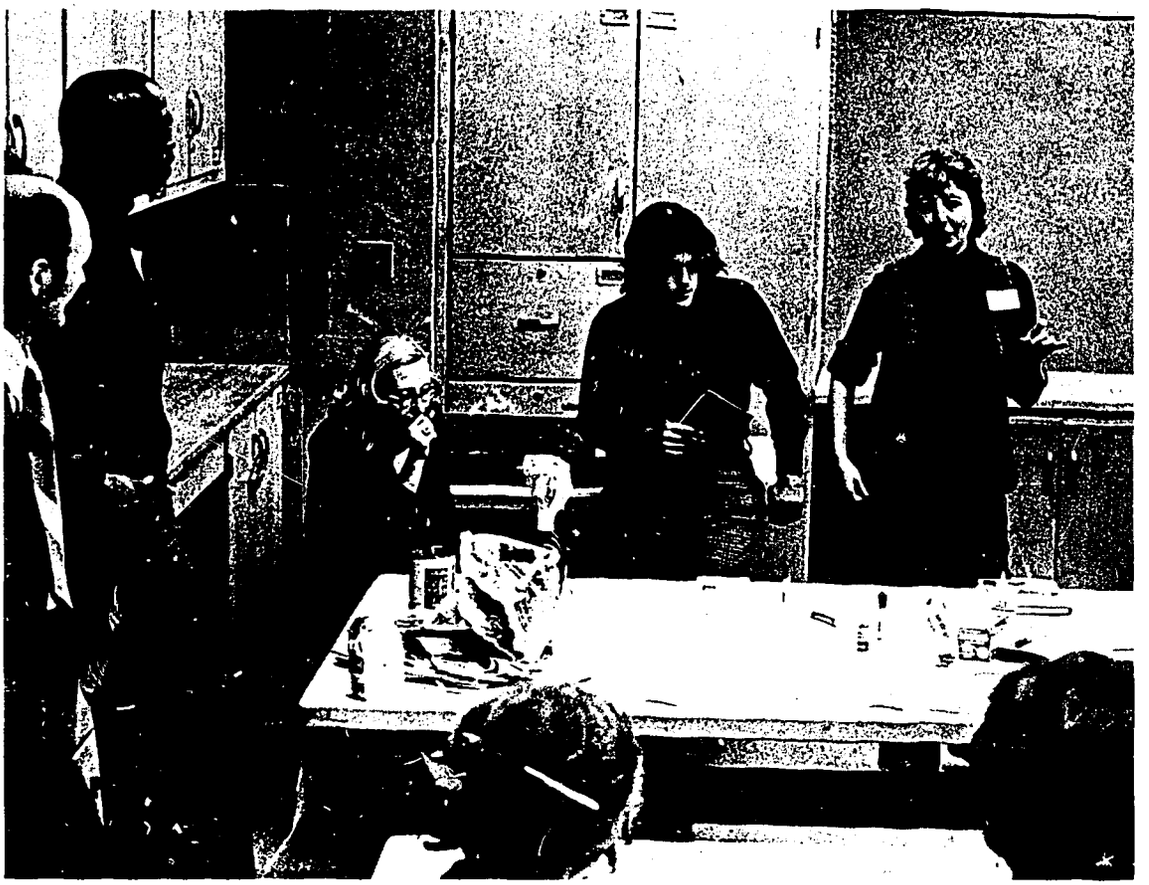
EPILOGUE
If the teacher is to be instrumental in helping the child, it is necessary to begin where the child is, with whatever interests and abilities he has.

He is yours to liberate from the diagnostic criteria which brought him to a separated learning environment. What is done is over the dam and gone. He follows where you lead, threading his way to goals you develop as uniquely and appropriately his.

Gradually the teacher broadens his range of exposure as the child reveals himself, his intelligence, his confidence.

In this way the teacher is doing for the child exactly what a good art educator would do for any child. This is what he really wants to be.

Mary Perkins
Doctor Franklin Perkins School



WOOL PAINTING/SAND PAINTING/WEAVING

Opportunities for art experiences may very well be top priority aspects in the education of emotionally disturbed children. It is very often through the analysis of the work of these children (i.e., drawings) that therapists gather adequate information which helps define some of their problems. But the majority of teachers with emotionally handicapped youngsters are classroom teachers who have some additional training in this direction but are not, of course, therapists or specialized teachers, such as those involved in this art. While making a unique contribution in art, we leave it to the therapists to function in their special way, helping us with their expertise to work through problems which must be mutually solved.

In attempting to reach *all* children we must, above all, remember our humanity and respect theirs. The child with emotional problems needs opportunities for creating as do all other children! Perhaps what is most important is to avoid underestimating what these children are capable of accomplishing. While planning an art curriculum, drawing, painting, and constructing (three-dimensional work) function as the foundation of all art experience; from these the possibilities are endless.

Wool painting and sand painting are extensions of drawing and painting experiences, allowing children to work with color and texture in new ways. For those children able to grasp the concept of other peoples, other places, there is wool painting developed in Mexico and sand painting developed by the Navajo people in New Mexico.

## WOOL PAINTING

An old craft technique, introduced by the Huichol Indians of Mexico, is still practiced today. Imagine your work table covered with strands of wool in a variety of colors and textures; add to this some heavy cardboard or masonite (for backing), tongue depressors or twigs to hold the yarn in place while gluing it down, and some fast drying glue (casein glue is good). Now you are all set to

try painting with wool. What you are really doing here is using the wool as though it were paint to create beautiful areas of color which work together to achieve a unified picture.*

In introducing this technique to the emotionally handicapped child there is little need to change the motivation or demonstration techniques. Perhaps what is most essential is to avoid confusion and the need to make too many choices while learning the technique. This means limiting the colors and textures (variation in the kinds of wool used—thick, thin, nubby, etc.) to perhaps two or three different kinds, until the child feels comfortable with the technique. A child able to plan ahead may decide in advance which colors he'll want to use and where (in general) he will glue them to create shapes. However, it is also possible (and often done) to just start gluing and adding colors and textures without pre-planning.

This technique has been used to make wall "hangings" and may also be used to cover boxes or any other forms. Some recent works from the Huichols have been bird and animal forms made of clay and covered with wool.

## SAND PAINTING

For this you will need a squeeze bottle of glue, cardboard or masonite for backing, and sand to sprinkle onto the background board. Some find that putting the sand in a "salt shaker" is the best method to control the spreading of the sand. It will also result in fewer "accidental" spillings as well!

The glue is used to "draw" or "paint" a design or form onto the cardboard; sand is then sprinkled over this drawing and allowed to "set" or stick for about ten minutes. Tip the board to allow excess sand to fall off onto some newspaper; it can then be poured into an open container for extra sand and used again if needed. If the child wants to add more sand, the same method is used over again until the work seems finished.

The tactile pleasure of gently brushing one's fingers over the sand surface (after it has thoroughly dried) will show as faces beam! In fact this has led some teachers of emotionally handicapped children to use this technique for painting numbers and letters in sand and thus help the children, through this pleasurable tactile experience, to become more relaxed in learning numbers and letters, which leads quite naturally to reading and arithmetic.

## WEAVING

Introductory methods of weaving may be experienced by the emotionally handicapped child who has some degree of small muscle development. It can be quite frustrating to the child whose movements are gross in that the need to manipulate yarn, even at the simplest level, requires some dexterity. It also requires the ability to grasp the concept of "under and over," which takes much concentration at the start. Once this concept is grasped, however, there is no end to the possibilities. It is surprising to see that even a child ordinarily short of patience can begin to enjoy the rhythm of weaving.

Weaving is an ancient technique practiced by most peoples through the centuries. The hand weaving methods used today are not very different from those used by Egyptians and Peruvians thousands of years ago! By learning to construct simple fabrics children begin to get a sense of how their own clothing has been made, though (of course) modern mechanical machines have woven what most of us wear.

*Pearl Greenberg, *Art and Ideas for Young People,* New York: Van Nostrand, Reinhold, p. 98.

A simple loom can be made of cardboard, notched at top and bottom, around which the warp yarn is tied. The warp can be looked upon as similar in direction to the strings on a harp. For "new" weavers it is advisable to leave at least a half inch between warp threads, for ease in moving under and over these threads. The "weft" is used for this actual work, and can be threaded on a blunt needle with a fairly large "eye" so that a variety of yarns can be involved. The child will need to concentrate when learning, making the needle move under and over each warp thread and reversing this when doing the next line in order to build up colors. When thicker yarns are used the weaver can begin to see some results fairly soon.

There is a great deal of pride involved in finishing a piece of cloth on a small loom, and teachers are often surprised that certain children actually do get involved to this extent. There are a number of books available that discuss getting started in weaving and will help you better understand this ancient craft in order to do your best in presenting it to children.

Some children have very few opportunities to achieve success; the emotionally handicapped child needs such opportunities, and it is essential that we support them through offering the chance for feeling pleasure and progress as often as possible. Art does not come with an answer book, and through art each individual can reach his own goals, thereby achieving that warm glow of accomplishment, giving him status in his eyes as well as with those around him. We have only barely begun to scratch the surface of the possiblilties that art has to offer the emotionally handicapped child!

Pearl Greenberg
Professor of Art Education
Newark State College

## WORKING WITH SENSORY-MOTOR AREAS AND PERCEPTUAL CONCEPTS

Unless they are constantly re-examined, basic assumptions in education become all too readily accepted as basic truths. Similarly, in education, examination and research within a set context rarely yield fresh insights. Art education, in approaching the problems of the emotionally disturbed child, has tended to survey the situation from a fixed position which has evolved out of a long history of working effectively with normal children. Recently, however, there has been evidence that points to aporeciable differences in qualitative learning and "knowing" between the normal and the emotionally handicapped child. This evidence casts some doubt on the validity of an undifferentiated application of accepted art education philosophy and practice to the education of these children. Particularly, there have been strong indications that there is a real need for primitive, primary "bodily experiencing" rather than a superficial overlay of "information" as a source or foundation for individual growth.

In contrast to "normal" children, the emotionally disturbed present the teacher with an unusually extended span of physical and mental capabilities to cope with. This spectrum of sensitivities, understandings, and abilities with which he must deal is often further complicated by the fact that emotional disturbance is frequently accompanied by other handicaps, which, at times, cut performance to the minimal. Obviously, because of such circumstances, the teacher of the emotionally disturbed needs a convincing frame of reference within which to work, a Gestalt expressed in down-to-earth terms, to enable him to ascertain both the needs and the potential of each of his students and then with confidence initiate what he feels will be appropriate activities for his classroom.

One key to unscrambling the maze of possibilities through which the teacher must find his way if he is to be effective is to design a classroom approach not around art activities per se but around discrete yet related sensory-motor and perceptual working areas, such as those concerned with FORM, SOUND, RHYTHM, COLOR, SPACE and so on. Such physically

tangible elements are compass points that the teacher can use to chart whatever course he deems feasible through what to date has been relatively unexplored territory.

Take SPACE as an example. One finds that spatial concepts—each one alive with teaching possibilities—spring easily to mind, 3D, 2D, self-in-space, environment, inside-outside, towards-away, under-over, near-far, are all highly suggestive of activities to involve the hand, the mind, and the senses.

Still concerned with the same element, SPACE, one can move easily from broad conceptualization to a more specific pinpointing of the individual's reaction to spatial phenomena. For instance, in an ascending order of responses, we observe an ability to respond with *vague awareness* (hiding, nestling in a chair), with *selective focusing* (looking out, reacting to a barrier), with *responsive action* (touching, reaching, entering, grasping).

Then, proceeding to a more refined involvement, one can examine the ability to *control* (working with objects, moving freely without embarrassment), to *use* (running, balancing, hide-and-seek, jumping rope, painting, arranging objects in space), and finally to *invent* (room arranging, dance, box sculpture, dioramas, clay construction, wood construction, space boxes).

Sorting out the possible reactions to any given element along a line of response and involvement from "vague awareness" to "inventiveness" suggests a flexible classroom approach which can be consistent in its objectives but adaptable in its application, denying no one, whatever his capability, any basic experience. Working through such elements as space, sound, and form and emphasizing the need for "bodily experiencing" in the creative, physical, and mental growth of the child are concepts which demand our attention if for no other reason than the fact that in the final analysis learning can only be acquired through the senses. Too often in education we abandon the physical in favor of the intellectual, the affective in favor of the cognitive. Particularly in the case of the emotionally handicapped child, neglecting to deal with him as a physical being in a physical world not only prevents us from acquiring a clear vision of him as a perceiving, learning, adapting organism but robs us of the opportunity to work with him at his own level in what can only be a most direct, natural, and effective way.

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## ELECTROGRAPHY AS AN ART MEDIUM FOR EMOTIONALLY HANDICAPPED CHILDREN

These observations on art experience are intended to suggest an orientation in art education that is as viable for emotionally handicapped children as for those who are normal. The specific information on electrography should provide new avenues for implementation within this general frame of reference.

"Creating" is a personal volitional act in response to stimuli. It culminates in the expression of a concept in either plastic or transient form culled from the matrix of an individual's perceptions. The concept expressed may be specific and linear or amorphous and diffuse. It may reflect sensory responses, selective observation, or intellectual synthesis. In every case the vehicle for expression, or medium, affects by its qualities the form and impact of the expression. The medium in fact often acts as a motivating factor in the process and may suggest an avenue for exploration that will lead to the development of the concept. Manipulating a piece of clay or dipping a brush in paint and transferring the paint to paper are inherently sensual and evocative acts. This potential for stimulation is present in all art media.

To provide a climate for expression, then, requires the following components: ready access to a medium, the minimal technical information required to manipulate the medium, and enough external motivation to trigger the child's desire to explore. A conceptual point of departure may be suggested but should not be imposed. The teacher should act as a pump primer and media resource guide to the extent each child requires.

In electrography several media approaches are possible. At the simplest level, a video camera can be connected to a TV monitor for immediate viewing. More commonly, material is simultaneously transmitted and recorded for future playback by connecting the camera to a videotape recorder and the recorder to a monitor. Synchronized sound can be added by connecting a microphone to the sound input of the VTR. Sound may also be recorded from record player, audio tape recorder, or sound mixer by connecting to the VTR through the

appropriate input jack. The video tapes can be edited, erased, and re-recorded in much the same manner as audio tapes. More sophisticated techniques utilizing several cameras and a special-effects generator are available but too cumbersome for general classroom use.

Particularly suitable for school use are the compact portable ensembles that combine camera, videotape recorder, and microphone. They can be adapted to play back through an ordinary television set and are available at a cost of under fifteen hundred dollars. Operating features in these units are simple and can be learned quickly. For use by slow students, the technical procedure can be reduced to pressing a button and aiming the camera. Sony, Panasonic, Concord, and Shibaden are among the companies producing such units.

The medium of electrography, like all art media, represents a potential. Its employment as a vehicle for sensual exploration and expression by emotionally handicapped children is dependent on the creative enterprise of the teacher.

David Jackier, Chairman
Art Department, Northport Schools

STYLES AND VTR: OBSERVED AND THE OBSERVER

"Let's say we have only our bodies to work with and the space around us. We can think. We can break all rules. We can start from the realities of our bodies and an attitude. What is the color you see in your mind's eye? Does it have a shape? What are the shapes your bodies can make separately and together? Your movement around this room is peculiarly your own."

This was a problem that the writer presented to the teachers and the video camera. In a sense it might be considered a projective test of each one's personal style, since, in the context of the problem, the teachers were encouraged to respond idiosyncratically. A certain amount of trust between individuals who are strangers must be engendered if the teaching style is to be successful. The writer's own style interacted with the problem, creating for each participant a range of optional responses within a framework. It allowed some to enter, some to interact, and some to stand alone. As we moved or didn't, struck poses or were warily restrained, we disclosed ourselves. For others observing you, it allows them to trap in isolation out of time's stream that series of actions which blur in the mind's eye to one or perhaps serveral intuitive impressions of the evanescent quality that we call style. It offers the opportunity for critical appraisal and analysis of patterns of behavior that we all know contribute so much to successful teaching but evade the printed text or even the spoken word.

The camera allows each of the observed to become the observer of his own action. We can become involved in the paradox of the familiar stranger. To each observing himself, it is the me and not-me that is subject to analysis. Each one's own style can be illuminated objectively and subjectively. How do I stand, move, and interact? What does my voice, face, and gesture tell others about the range of options open to them in their response to me? What would I have liked to have communicated and what did I actually transmit?

Videotape, because of its intimate nature, lends itself to viewing and being viewed with ease in a classroom situation. Participants are at once aware of their being filmed and at the same time the camera is unobtrusive in its observation. It is forgotten as one becomes involved with the problem at hand.

There is another aspect of the observer-observed VTR interaction: as cameraman-observer, what is perceived? Zoom in and focus. Stand back and take it all in. Why select that detail and not another? An observer's style is also intrinsic to himself and can be projected again and analyzed. The observer chooses what is salient in the situation as the artist communicates by selectively providing us with clues to how he views the world. The observer-electographer informs us as to what he is perceiving and thinking.

The child using a video camera can select out of the total context what he perceives as important. It becomes an extension of his probing mind and eye. With the immediate playback one can concentrate on his view of the world. In this type of art form there is no end product per se except the tape that may be erased and the experienced conceptual happening.

As has been briefly suggested, the videotape recorder has multiple uses in the analyses of style. First of all it records unobtrusively what happened and then it lets us and others see with clarity and precision. It allows the recapitulation and analysis of styles in the role of observer and observed. In relation to the children, it permits them to control events and share their perceptions with us.

"Oh wad some power the giftie gie us
To see oursels as others see us!"
Robert Burns, 1786

Joan Webster Price
Assistant Professor, Art Education
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## PINPOINTING THE PROBLEM AND BUILDING THE PROGRAM

At the institute's final session, the participants were confronted with a battery of television monitors on whose screens flickered the results of the previous day's taping sessions directed by Joan Price and David Jackier. Each filmed segment was a lively document of the effectiveness of the workshop groups. Following the viewing, Abraham Haklay, Senior Learning Disabilities Therapist at Coney Island Hospital, outlined how the emotional and learning difficulties of youngsters referred to his clinic were diagnosed. Mr. David Davis of the Wiltwyck School for Boys then presented an illustrated account of the art program he has instituted for emotionally handicapped boys at his school. To conclude the institute, a panel of participants, chaired by Mimi Gordon of the New York City schools, attempted through discussion to analyze what had been shown, talked about, worked at, tried out, and explored at the Queens College work sessions and to suggest how the expertise that had been acquired and the ideas that had been generated could be translated into classroom action.

## DIAGNOSTIC AND REMEDIAL PROCEDURES WITH LEARNING DISABLED, EMOTIONALLY DISTURBED CHILDREN

I work in the Psycho-Educational Division of the Psychiatry Department of Coney Island Hospital. The Psycho-Educational Division is unique both in its concept and in the fact that it is found in a municipal hospital. It was originally established to diagnose and evaluate children who for some reason were not learning and yet apparently possessed the potential to learn. Since school failure is a major factor in causing mental health problems, it was felt that improved mental health could be facilitated by preventing school failure.

During the course of the year I evaluate over one hundred children who are failing in school. In addition I see many children informally in the classroom setting. These children present a variety of social, behavioral, and emotional problems, but in addition all of them have a history of academic failure. In many of the cases the learning problem is secondary to, and to a great extent a result of, their other problems, but very often a child has a primary learning disability which itself is the major factor in his disturbed school behavior and the attendant emotional problems.

Essentially we work with children of normal intelligence who cannot achieve because of serious learning problems, primarily in reading. They may be described as emotionally disturbed or they may be called learning disabled. The line of demarcation is often very hard to draw. Any child with a learning disability can be considered emotionally disturbed to some extent. It's impossible for a child to go through life encountering consistent failure and not react in some manner.

A major problem in evaluating such a child lies in getting an accurate picture of his functioning. Children are referred by their parents, and a school report describing the child's problems is requested. Although these reports should be very informative, they are often not helpful. For example, a report may state, "Johnny has absolutely no comprehension." Obviously this cannot be the case. How did Johnny progress as far as he did in school and how does he function at all in the outside world with "no comprehension"? He comprehends many things, but somehow or other his comprehension is uneven and selective. Similarly, a parent's report is often inaccurate. Psychological tests are helpful in indicating a child's potential, but do not necessarily explain why he is not realizing that potential or under what conditions he can learn.

When I evaluate a child, I have about an hour and a half to try and discover why a child isn't learning and to try and develop an educational prescription that can be filled by his teacher. Therefore I must get a lot of information about his style of functioning very quickly. One of the things that I do is ask the child to draw a picture of a person. This simple task often reveals much information about how a child functions.

Some children will pick up a pencil and start working immediately. Others pick up the pencil, look at you, look around the room, hesitate, finally draw a line, and then state that they cannot do it. After much urging to do the best they can, they may finally begin to work, but each line is accompanied by an apologetic, "I'm not very good," "I told you I couldn't do it," "Gee, that's rotten," and other expressions of the child's opinion of himself and how he views his ability.

The drawing often shows how the child works. Is he meticulous—a slow and careful worker—or does he work quickly in a haphazard and careless manner? Is his drawing expansive or is it constricted as with the child who draws a tiny figure in the upper corner of a large piece of paper? Does he remain with a task or does he lose interest and attention quickly? Does he plan ahead or does he start drawing a large figure which then gets progressively smaller as he tries to fit it all on the paper? Does he really seem to know what he is doing or is he just adding lines? These are some of a child's work characteristics revealed in his drawing which are often carried over to other learning situations.

Another factor that can be judged through a drawing is how well the child is doing the job of controlling the pencil. For many children the trick of handling a pencil is a very difficult one. A young child may grasp the pencil in the palm of his hand. In order to write efficiently, however, he must gradually learn how to hold it in a pincer-like finger grip. Some children who cannot seem to finish their work become tired after only a few minutes of writing because of the muscle strain their grip creates.

The figure drawing is also valuable as a reflection of a child's concept of his own body and the relationship of the body parts. This is a concept which bears a direct relationship to learning to read, for it is related to a child's understanding of left and right.

When reading we are required to work in a systematic left to right direction. The one constant reference point that can be relied upon for judging left and right is our body. As we mature we learn which is our left and which our right side. Many adults who are still unsure of left and right use some habitually worn object such as a wedding ring as a reminder. Young children use inconstant objects as clues to left and right. For example, a child may learn that the class windows are at his left when he faces the board, but if he turns around, and the windows are to his right, he may still identify that side as left.

Many young children enter school without a clear concept of left and right. Yet they must learn that the "b" and the "d" differ, and that the difference is based on an identical geometric shape facing either left or right. In reading, many such distinctions must be made in words such as "saw" and "was" or "no" and "on".

Thus, asking a child to make a simple drawing may reveal much to a teacher and guide him in planning an education program that is more individualized and appropriate to the child's needs. In addition, we have found that art activities in conjunction with an academic re-education program are valuable in developing the behaviors and teaching the skills necessary to learn.

I would now like to show some drawings made by emotionally disturbed, learning disabled children. The numbers indicate the age of the child. For example, 9—6 means nine years and six months.

Abraham Haklay
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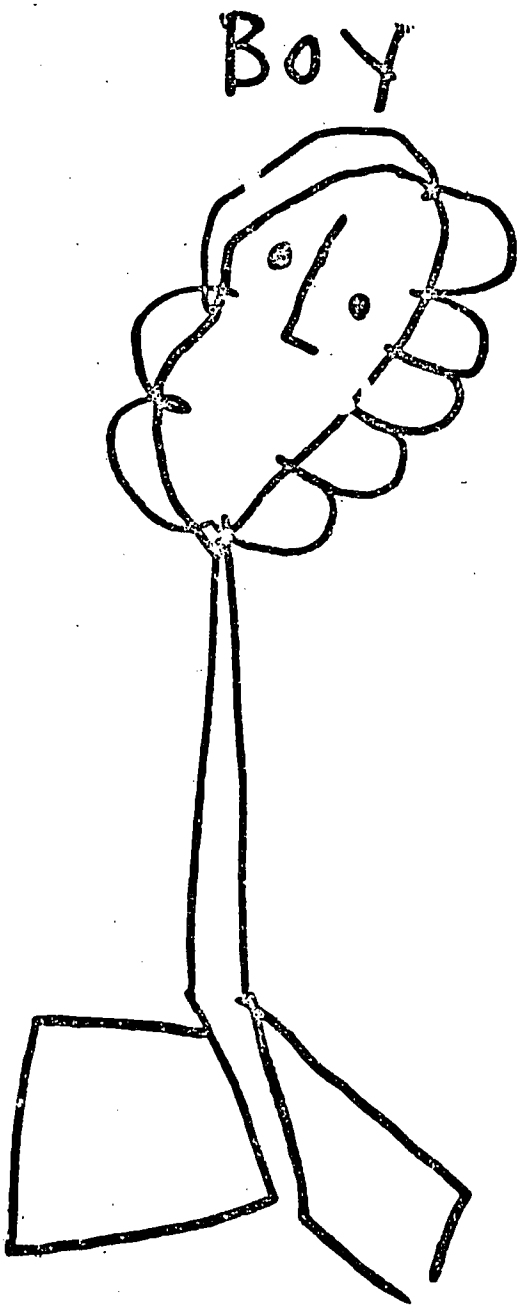
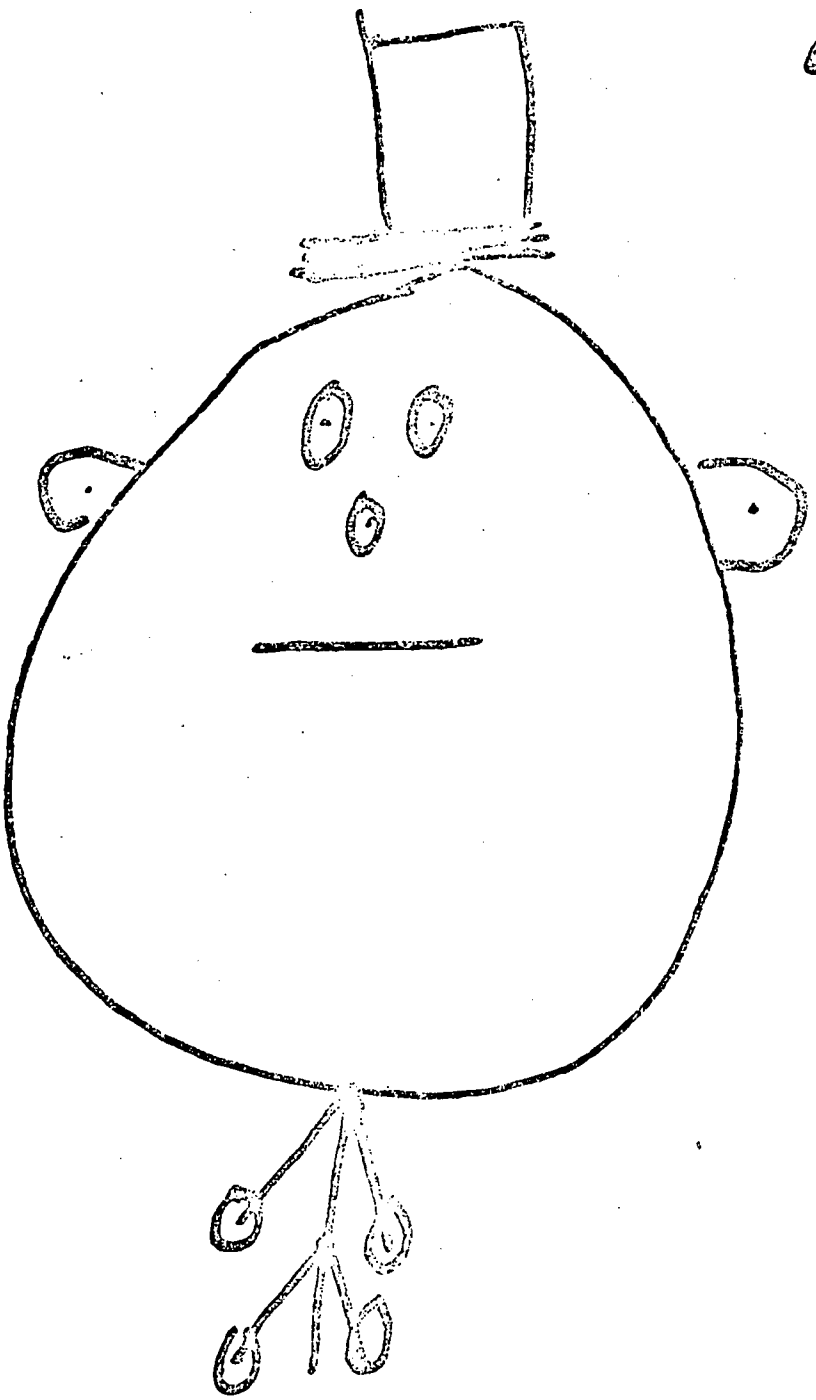
Psycho-Educational Division
Coney Island Hospital, NYC

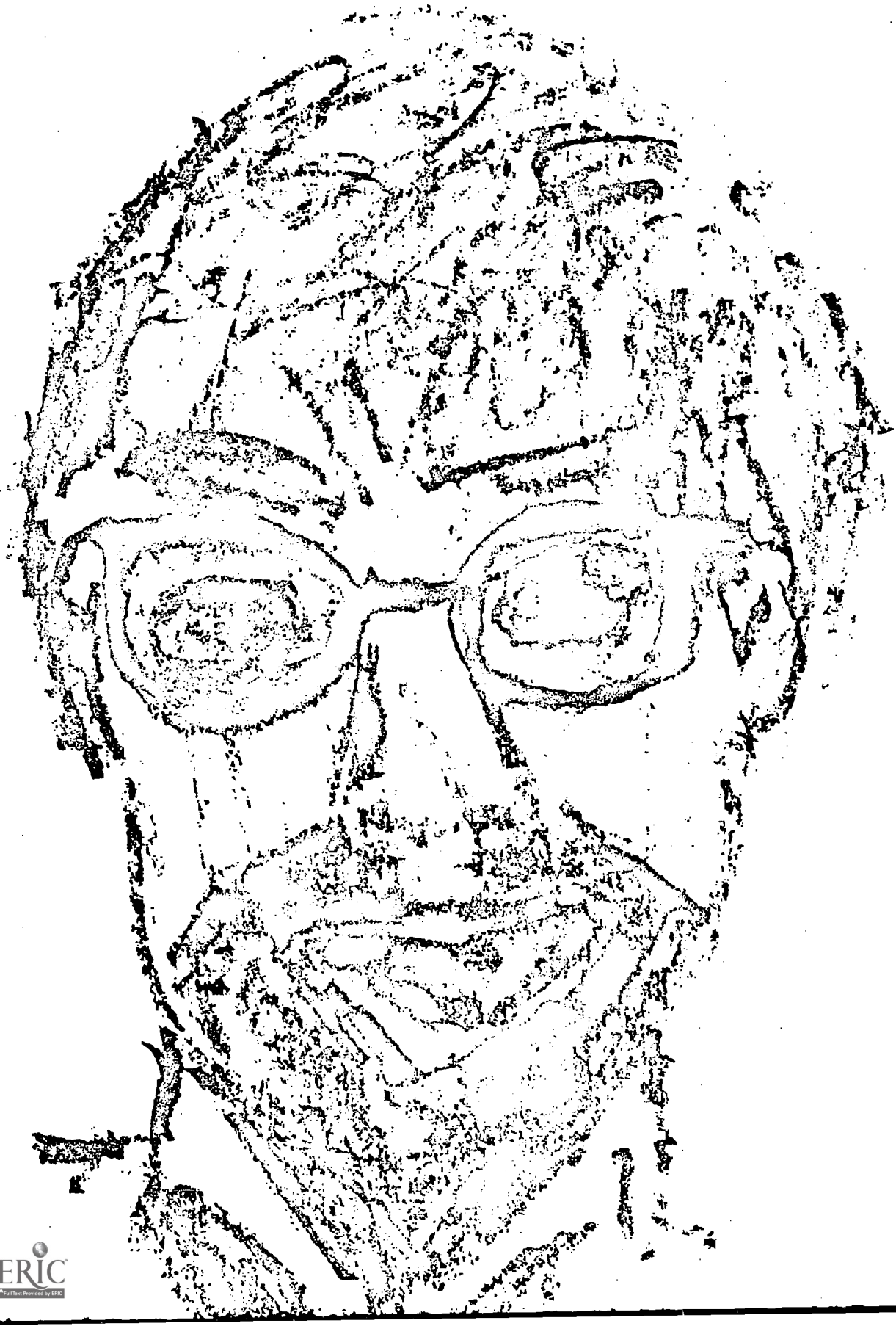

BOY

A man wearing a sweater, looking at somebody fighting & getting ready to beat the other guy

1/24/72

6-6





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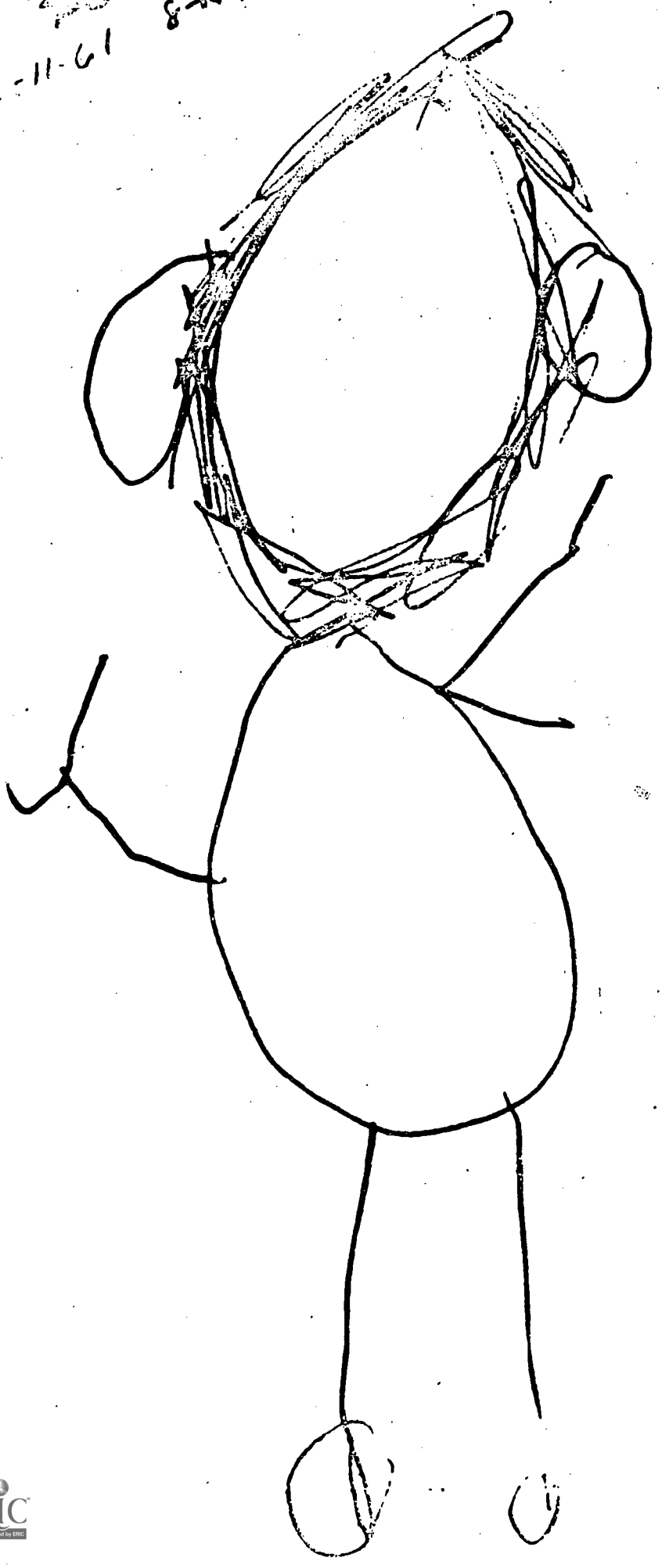
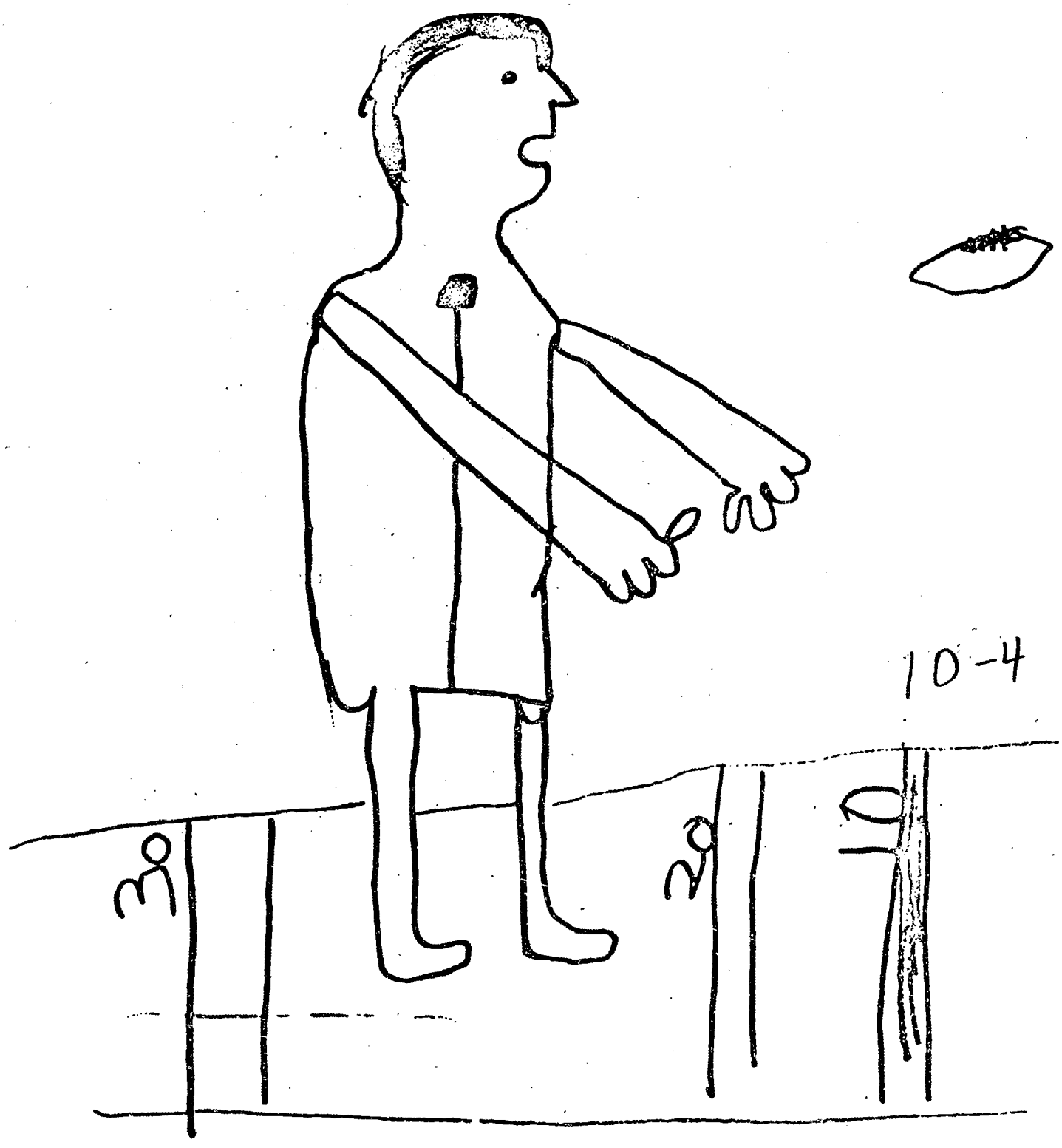


10/14/70

8-10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20
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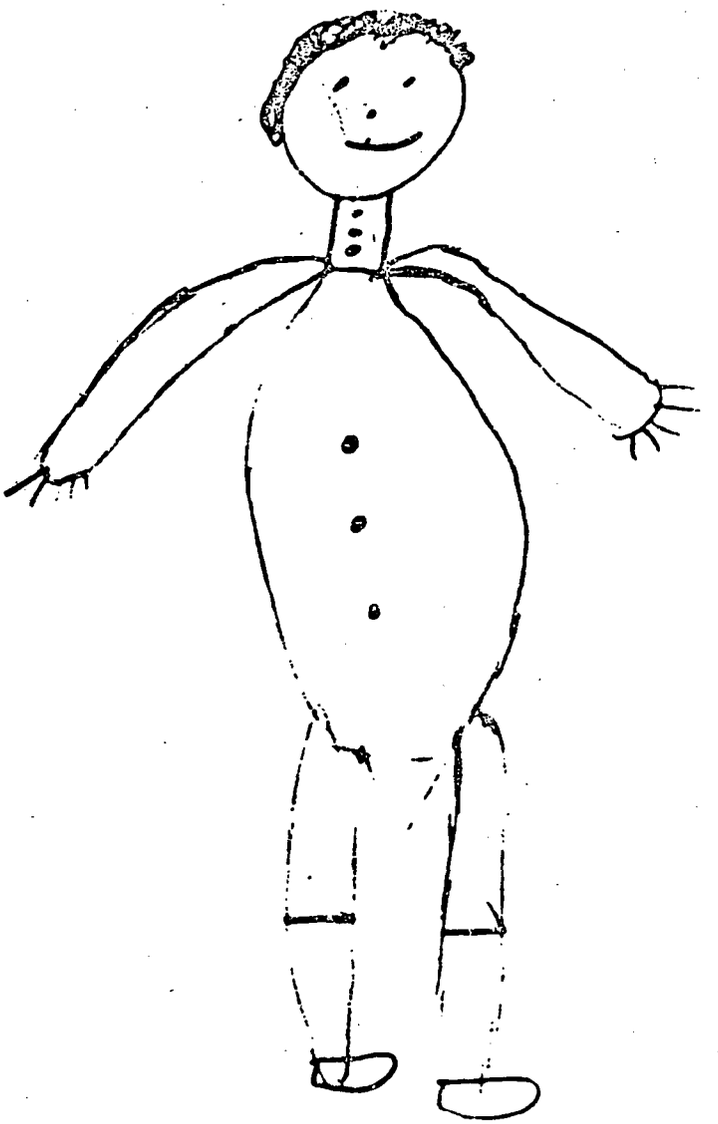
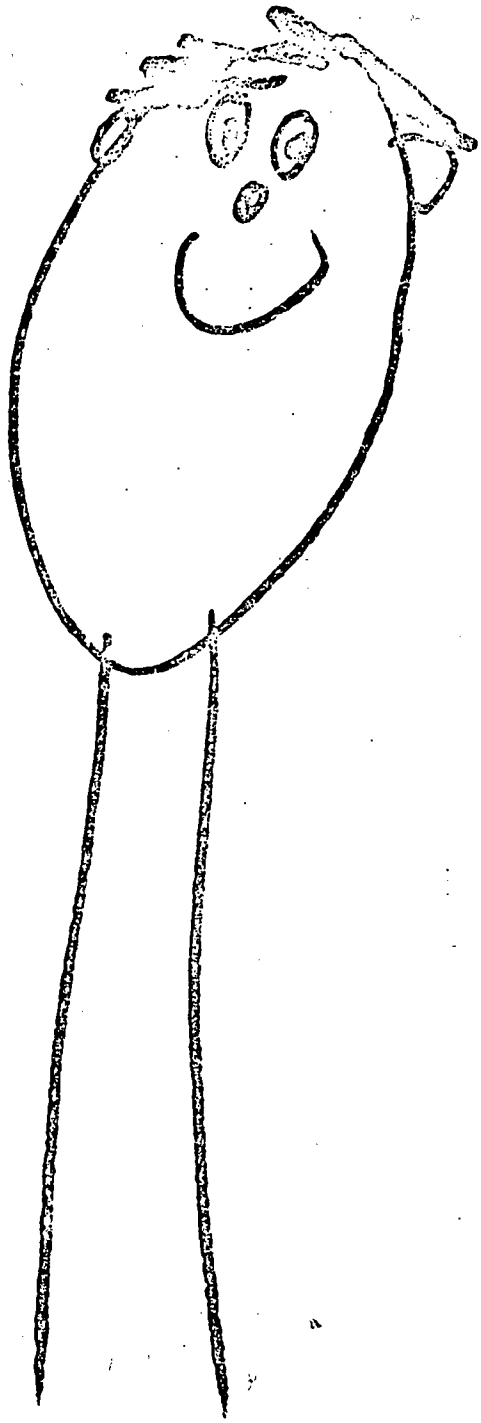
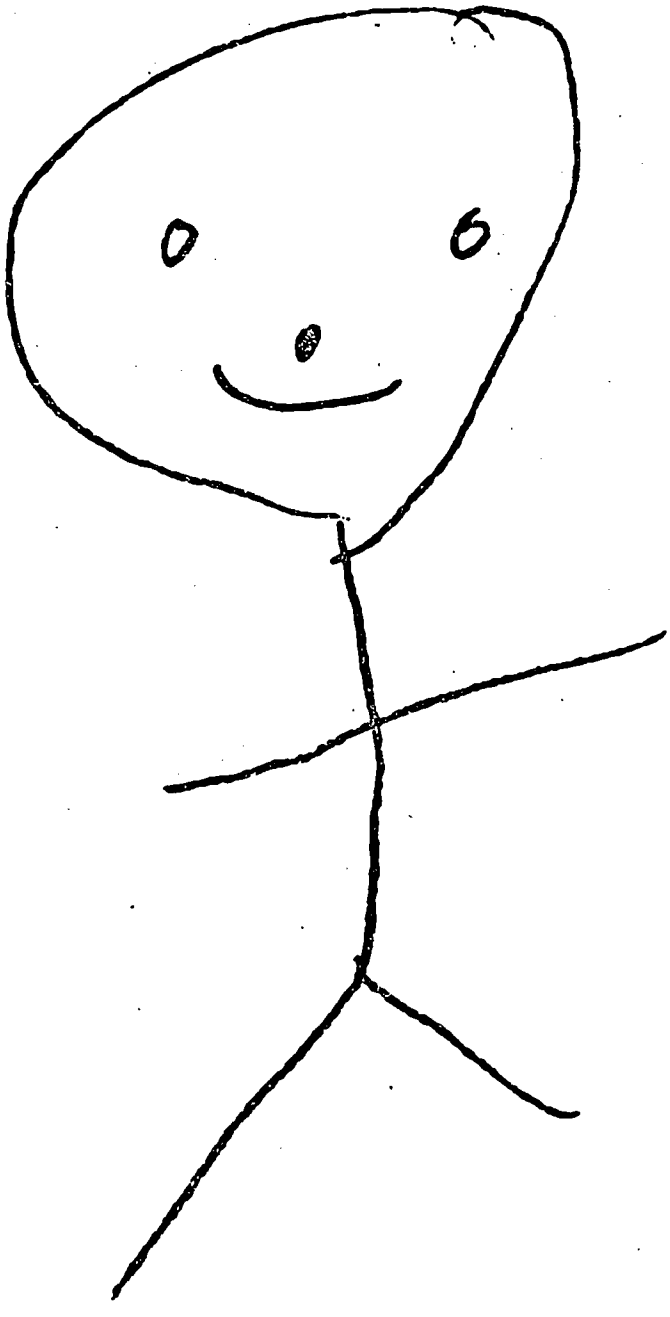


a boy
doing rocks



7-3



6-5

8-0

## DEVELOPING ART EXPERIENCE FOR EMOTIONALLY DISTURBED BOYS

I teach on the Eleanor Roosevelt campus of the Wiltwyck School for Boys in Yorktown Heights. Situated on a beautiful 116-acre estate, it houses 132 boys of seven through adolescence in cottage units of 10 to 12. There are 38 members of the faculty, including reading specialists, psychologists, psychiatrists, and instructors in all the arts. Boys who are emotionally disturbed but free from gross physical defects are accepted on referral from the New York City courts and child welfare agencies.

Although in building a program at Wiltwyck I have to realize that these boys have special problems, at the same time I have come to realize that they have the art capabilities of so-called normal children. In fact, comparing their work with that of children in regular school areas I have visited, I find it to be of a similar caliber, if not superior at times. But with my boys you get acting out, you get behavior that is not acceptable—but this is to be expected. Of course you have to deal with it in one way or another. Our children, nevertheless, have the same needs as other children. They have to have these needs fulfilled and they have to be worked with and they need "tender loving care." I have a problem when it comes to describing how I build my program because it is so open and geared to the individual, but I can tell you that the key to it all is "flexibility."

When I first started at the school people told me I would have little to do but baby-sit. They were convinced that these boys had no capabilities. It's true, we do have frequent minor upsets in class, and we have bigger explosions, too. Chairs get thrown, kids get into arguments about their work. I was talking to a teacher just the other day who had taught a boy who is now in one of my classes. He told me he was thrown out of the school because he was unmanageable. I can remember when he first came to me—complete acting out, no control, always flying off, and not being able to deal with his problems. But he has come a long way through art, as have many other students. Now the shoe is on the other foot; people ask me if the kids really did the work we have on exhibition. I tell them there is no way in the world I could do it all myself.

I would like to show you some slides of the boys working and some examples of their art, which will clarify better than words what we do at Wiltwyck.

My presentation centers on a project oriented around "Africa." We have a school population of 75% black, 15% Puerto Rican, and 10% white—so the majority of the boys are of African

descent. We thought we would introduce this theme to tie into the African heritage and to demonstrate some of the arts of the African culture. We started the whole thing off in the Art Department learning about African crafts, but with the cooperation of other faculty members we ended up with a play based on an African folk tale. I should mention here that at Wiltwyck special teachers have ten children in a class, regular teachers five at a time. The project was a great success. The boys all got a lot out of it and the blacks were able, I believe, to achieve a strengthened personal identity.

Murals were a part of the unit. Here is one, a group project, 18 feet long. There were three, but one of the boys broke in one weekend and slashed the others.

Here is a scratchboard drawing. The activity explored the possibilities inherent in line--curved lines, straight lines, and working with strips of color. This led right into strip weaving. In Africa they weave strips of cloth and then sew these together to make magnificently colored robes and so on. The boys made looms in the shop and then did their weaving in the art room. These kids are not supposed to have sufficient coordination for this sort of thing, but the boy in the slide, as you can see, is having no trouble strip-weaving a really handsome belt.

Carving masks out of logs and modelling masks out of clay were both popular art activities. To get back into line and color we tried linoleum block printing on paper and material. Tie-dyeing, another African craft, created a great deal of enthusiasm because of the surprise element inherent in this process. After the boys had created their own fabric designs, it was only natural for them to want to do something with the material. We made dashikis and place mats. The boys' dashikis were their own from start to finish, including the pinning and sewing. They still wear them all the time.

In the shop, the boys were shown how to design and cut out their own African combs. They made body masks to wear in the African festival and papier-maché "gourd" shakers.

Art with us does not end at the art room door. There are murals painted in one of the cottages as well as a stained glass table some of the boys got together and did as an extra project.

My feeling is that although these boys are disturbed, that's not all of it. Each needs an indivudual approach. The capability is there, and by being flexible and helping each boy to work in his own way we sometimes find this capability is even superior. Once these children are enthusiastic about a project, when it meets their needs, they are as creative and artistically able as any "normal" child.

David Davis
Art Teacher
Wiltwyck School for Boys

## SUMMATION OF EVALUATION OF SPECIAL STUDY INSTITUTE

**Queens College, Flushing, New York**

**January 26-28, 1972**

| | | | Stimu-lating | So-So | Same Old Stuff |
|---|---|---|---|---|---|
| I | Meeting | | 71 | 12 | 4 |
| II | Meeting | 1st Session | 31 | 2 | 0 |
| III | Meeting | 1st Session | 29 | 13 | 3 |
| IV | Meeting | 1st Session | 32 | 5 | 2 |
| V | Meeting | 1st Session | 47 | 25 | 0 |
| II | Meeting | 2nd Session | 36 | 12 | 0 |
| III | Meeting | 2nd Session | 30 | 12 | 0 |
| IV | Meeting | 2nd Session | 37 | 5 | 0 |
| V | Meeting | 2nd Session | 34 | 5 | 0 |
| II | Meeting | 3rd Session | 35 | 1 | 0 |
| III | Meeting | 3rd Session | 11 | 9 | 1 |
| IV | Meeting | 3rd Session | 31 | 4 | 2 |
| II | Meeting | 4th Session | 12 | 0 | 0 |
| IV | Meeting | 4th Session | 33 | 0 | 0 |
| V | Meeting | 4th Session | 3 | 0 | 0 |
| VI | Meeting | | 117 | 54 | 9 |
| VII | Meeting | | 46 | 5 | 0 |
| IX | Meeting | | 46 | 24 | 5 |

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Photo on back cover: participant in Dr. Pearl Greenberg's workshop